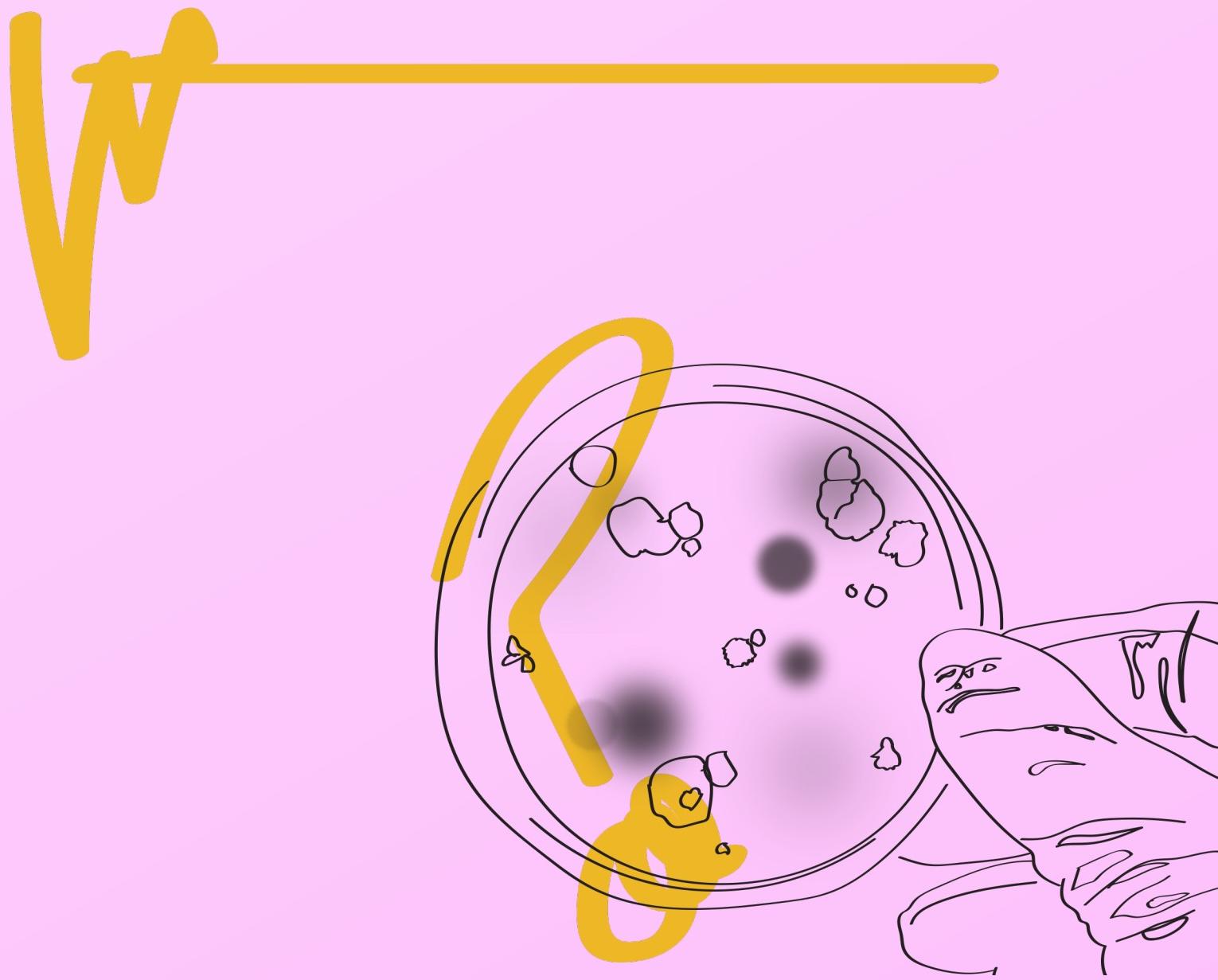
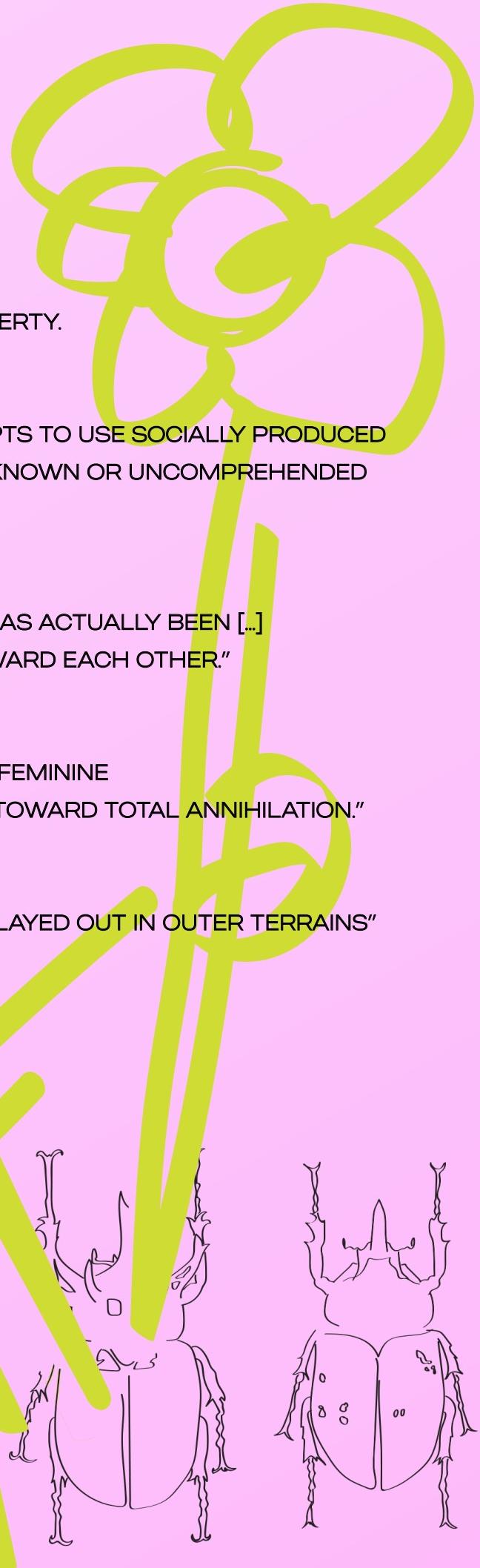


**IMAGINARY COLLECTIVE**  
**ISSUE 2**  
**2021**

IMAGINARY COLLECTIVE ZINE, ISSUE 2: NATURE  
SELF-PUBLISHED BY THE IMAGINARY COLLECTIVE, 2022  
ISSUE DESIGN BY EEC NO SLEEP





"NATURE HAS BEEN LAVISH TO HER CHILDREN."

LUCY PARSONS

"THE POSSESSIONS OF THE RICH ARE STOLEN PROPERTY."

PIERRE-JOSEPH PROUDHON

"THE SOCIAL CONSTRUCTION OF NATURE [...] ATTEMPTS TO USE SOCIALLY PRODUCED NATURE AS A SEMIOTIC SYSTEM TO SYMBOLIZE UNKNOWN OR UNCOMPREHENDED THINGS."

KLAUS EDER

"EVERY ATTITUDE WE HAVE HAD TOWARD NATURE HAS ACTUALLY BEEN [...] A REFLECTION OF THE ATTITUDE WE HAVE HAD TOWARD EACH OTHER."

MURRAY BOOKCHIN

"PATRIARCHY DEMANDS THE SUBJUGATION OF THE FEMININE AND THE USURPATION OF NATURE, PROPELLING US TOWARD TOTAL ANNIHILATION."

ANONYMOUS

"THE STRUGGLE HAS ALWAYS BEEN INNER, AND IS PLAYED OUT IN OUTER TERRAINS"

GLORIA ANZALDÚA

"THE URGE TO DESTROY IS ALSO A CREATIVE URGE."

MIKHAIL BAKUNIN

"WHEN WE CAN'T DREAM ANY LONGER WE DIE."

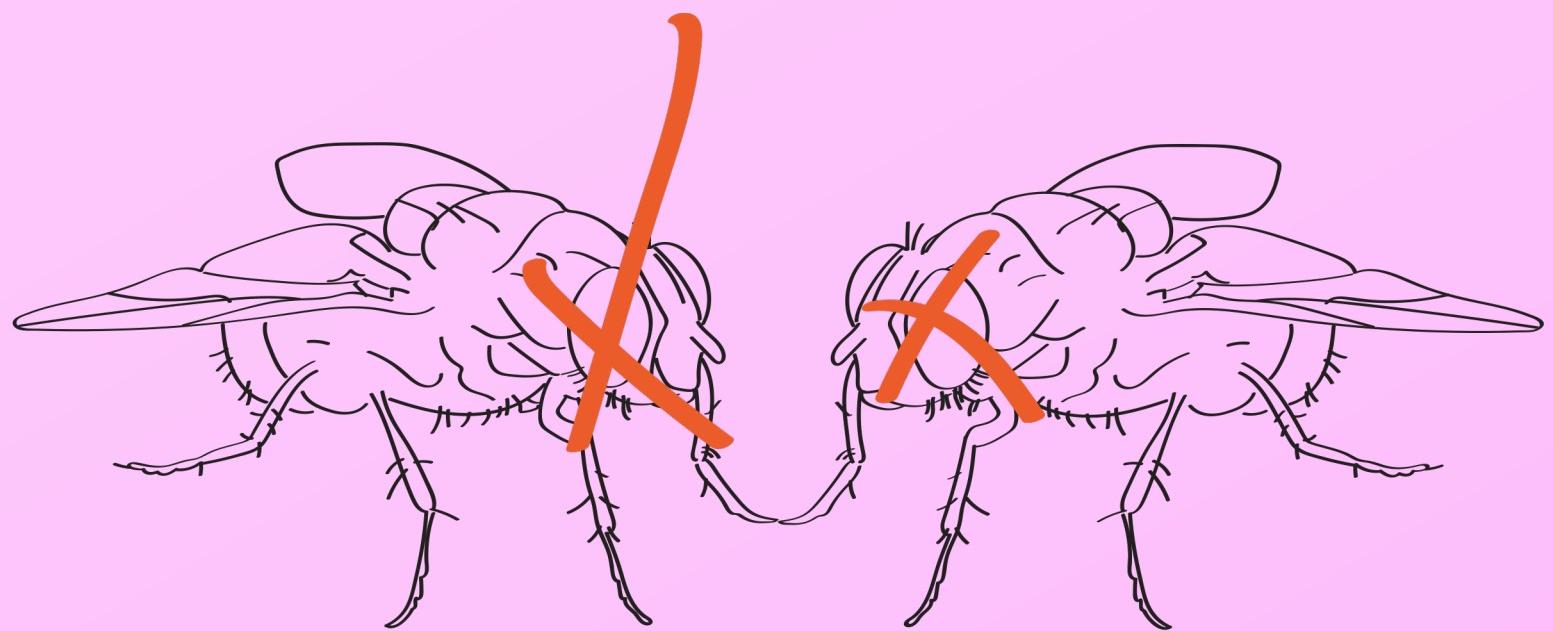
EMMA GOLDMAN

"THROUGH THE IMAGINATION, ALL IS POSSIBLE."

ASHANTI ALSTON

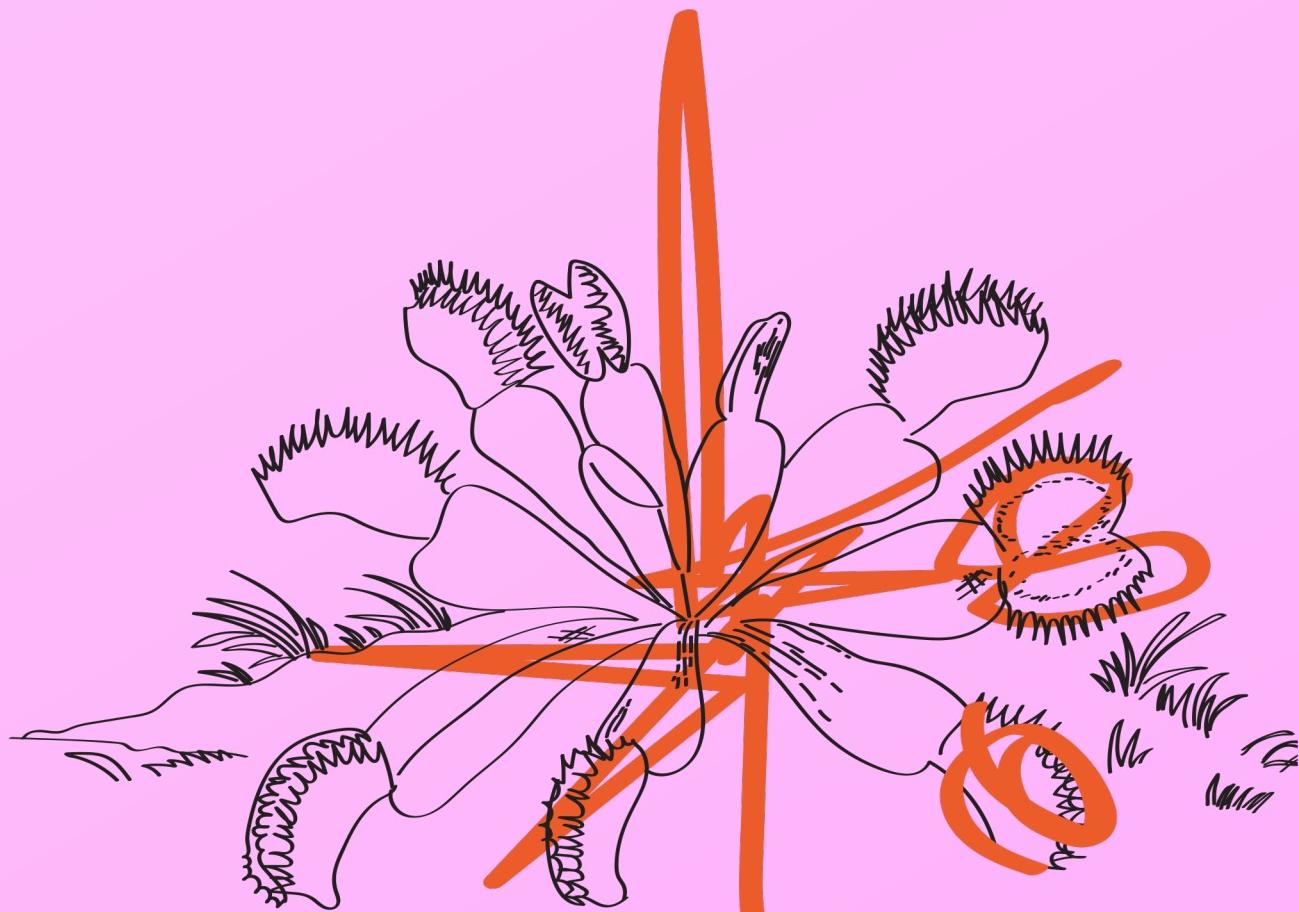
"TURN VACANT LOTS INTO GARDENS."

KUWASI BALAGOON



# IMAGINARY COLLECTIVE

Realism is a product of the state. The imaginary challenges capitalist realism by threatening the spectacle of capital with the possibility of its own contingency. The Imaginary Collective is comprised of artists located anywhere in the world. We are imaginary because to be real is to be co-opted or crushed by the state. We only exhibit secretly in imaginary autonomous zones that we create in spaces we do not have permission to show. Exhibitions are not open to the public and we never disclose locations.



# NATURE

Nature is the second exhibition by the Imaginary Collective and took place over the course of 2020-21 in unidentified natural spaces without knowledge or permission. Each artist contributed one work, which was at one point located or created somewhere in relation to an interpretation of nature.



g  
J E A A L

B. 1989, OREGON

LIVES + WORKS: PORTLAND

SHE/HER/HERS

I am an interdisciplinary artist playing with themes of class, labor, the role of aesthetics in economy, and the role of economy in the artist's studio. Growing up in a trailer park in suburban Oregon, I developed a critical eye toward what our economic system values, and I am interested in how art can work to not only subvert but regrow the existing structures of economy. I create ephemeral and poetic performative work, objects, and media, co-run a sustainably minded and body-positive clothing cooperative, and have stewarded projects based in generosity, such as an artist residency run out of my home.

DOING OR UNDOING, 2021, SITE SPECIFIC PERFORMANCE/INSTALLATION EMPLOYING CHALK SPRAY PAINT, CONDO CONSTRUCTION SITE, WATER, METAL BRUSH

Through my work, I think a lot about how systems of capitalism are not aligned with systems of nature, and the way economic models are not actually modeled off of anything you might find in the natural world. Endless growth isn't a model that works without considering the reciprocal relationships of growth and decay, of taking but also giving to ensure that the resources you're relying on are preserved into the future. Capitalism encourages extraction with no accounting for the destruction caused, let alone consideration for leaving things better than you found them. This installation/performance calls out that method of operating, of prioritizing growth no matter the damage or toxic waste it necessitates. We see the effects of this economic system playing out in the natural world as we witness the sixth great extinction, the overfishing of the oceans, and industrial agriculture's depletion of our soil. I see this playing out in Portland, with gentrification and the construction of unaffordable new housing displacing poor and historically Black communities. Living in the city, it is also easy to sometimes feel disconnected or removed from "nature," but this understanding of humans and the man-made as separate from nature is a false duality, and we must look to nature for models of how to regrow our economy into something not only sustainable, but regenerative.

I also frequently worry about my personal relationship with growth and my desire to create - is my art practice driven by internalized capitalism? By the socialized need to be productive in order to feel like a worthwhile member of society? I worry about the waste and impacts of my own making, and these concerns have shifted my practice away from making objects and toward creating performances and socially engaged work. I'm also interested in undermining my own work, or destroying the products of it, in order to refute the idealization of productivity, as seen in this piece.



# -FORD

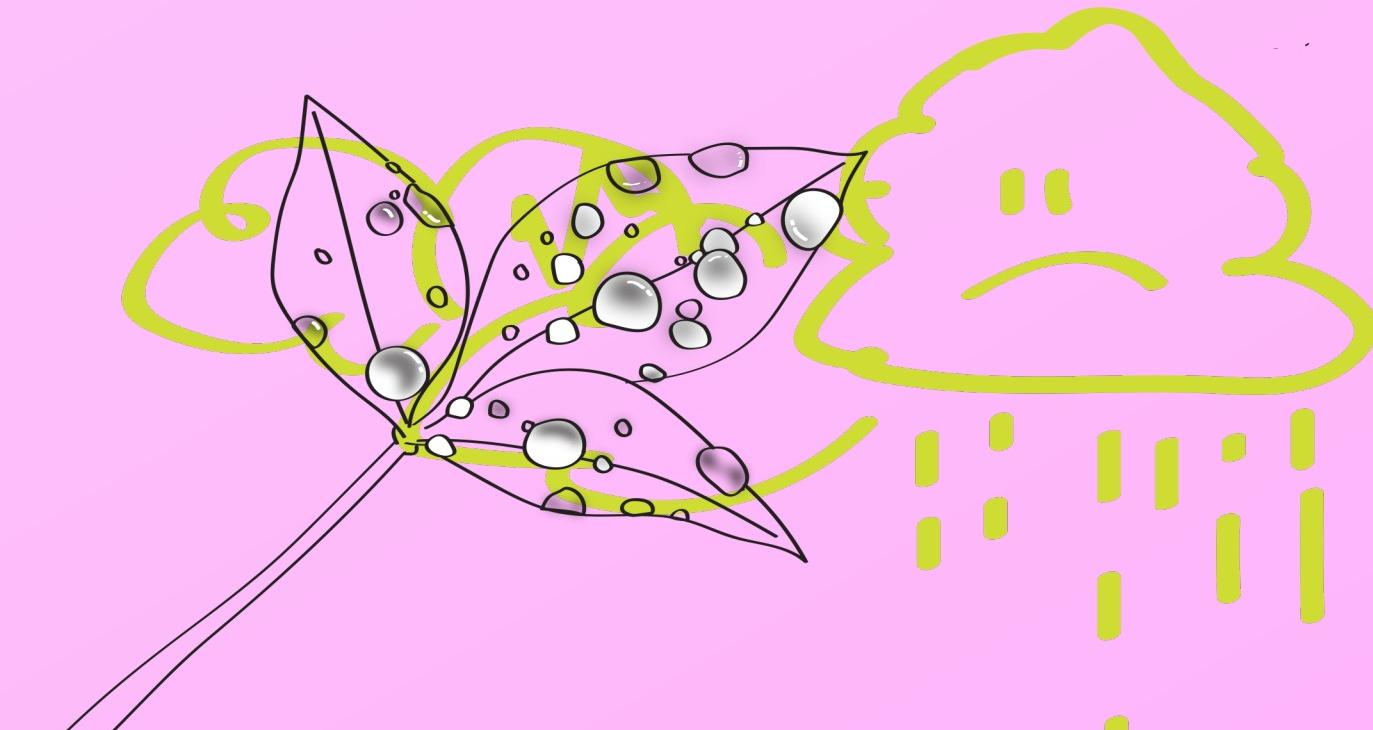


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# S.T. Barry

B. 1983, MASSACHUSETTS  
LIVES + WORKS: BOSTON  
HE/HIM/HIS

I am a multimedia artist who works in painting, sculpture, and installation. My antic style draws inspiration from the sci-fi, fantasy, comics, cartoons, and puppets I grew up reading, watching, and dreaming about. My work attempts to reconcile these naïve childhood fantasies with the bleakness of late capitalism. I try to explore my relationship to a decaying world that I wish to both fix and escape, through surreal, idealistic, and disturbed imagery informed by the history of portraiture, still-life, landscape, and abstraction.



This piece solidified for me towards the end of the fall of 2020. Throughout the previous months I, like others, had spent a lot of time indoors and isolated due to the pandemic. As the weather started to turn cold and nasty it became apparent that this was going to be amplified. As this happened I found myself reflecting on the last year of my life. The joy and sadness of getting married in a rushed ceremony days before my Father passed, the isolation and lack of a sense of security that came with the pandemic, and the frustration and anger at the lack of equality and racism that was evident in our society. My work has often dealt with the relationship between my personal idealism and the realities of the world we live in, but all of this seemed to exacerbate the gap between the two. How do you stay hopeful and fight for a better tomorrow when it seems like everything is crumbling? In "A Cautionary Tale" I use the standardized beauty of the still-life to represent the struggle of idealism against the harsh realities of the day.



"A CAUTIONARY TALE," 2020, WOOD, GLASS VASE, ARTIFICIAL FLOWERS,  
LATEX PAINT, SPRAY PAINT, FISHING WIRE, RESERVATION VERNAL POOL SITE

# Kit Brooks

B. 1983, ENGLAND, UK  
LIVES + WORKS: D.C.  
THEY/ THEM/ THEIR



I'm a curator of Japanese art specializing in prints and paintings of the 18th and 19th centuries. My interest in that artistic climate stems from the synthesis of elegant and vulgar aesthetic values in consumer culture at this time. I'm drawn to fibre arts for their potential in offering a similar mix—the high level of technical skill required to weave textiles according to traditional techniques and patterns, which can then be deployed in daily wear or subverted for other purposes.

**"QUILTANON PART 1," 2020, QUILTING COTTON, BATTING, EMBROIDERY  
FLOSS, BEADS, PATCHES, SUSHI GRASS, 19.5" X 20.5"**

Moving to D.C. shortly before covid and working from home through lockdown has telescoped my perspective of a city defined by binary opposites. The city has recently endured waves of QAnon grandstanding, but conspiracy theories about its institutions have persisted since its founding and the geomantic and Masonic principles used in its building design and city planning.

Most of the materials I used were from my own stashes as covid prevented shopping for materials in the usual manner. Friends in Japan sent me certain items I wanted, like the plastic sushi grass. Although it is cheap and disposable, like many things it is accorded a higher social value just by virtue of being Japanese. I photographed the piece in several locations associated with recent conspiracy activity, which are also reflected in several of its motifs.



# Rachel

B. 1993. ATLANTA, GA

LIVES + WORKS: LOS ANGELES, CA

SHE/HER/HERS



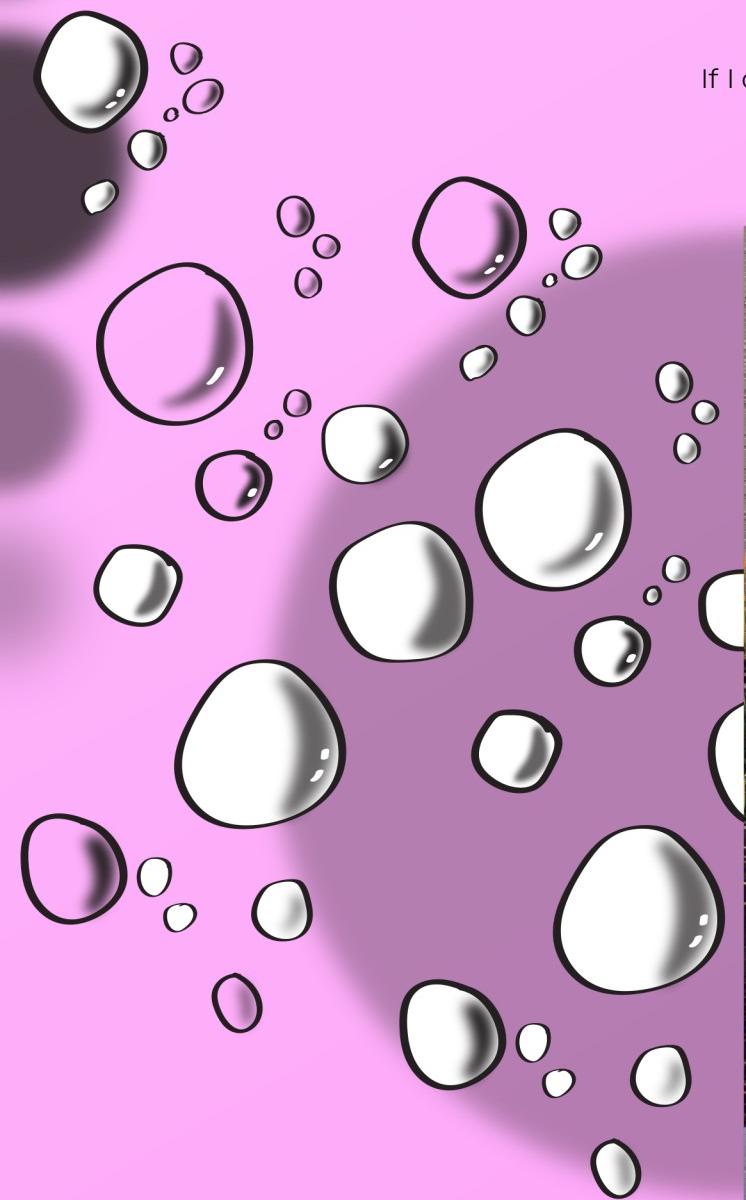
I am an interdisciplinary artist who uses repetition, image making, and storytelling as my mediums. I make work to process, understand, and shine light on my own lessons and experiences. My work materializes trauma, shame, and healing-processes. Immersive environments, hidden text, delicate materials, and complex compositions are used to encourage close inspection, reinforcing the importance of the viewer in my act of storytelling.

# PeANE

WORKING HOMEWARD, 2020, MIXED MEDIA

A place I do not belong. A place I should not be.  
Sometimes it feels like I live on an island, isolated and individual.  
The island follows everywhere I go, changing underneath the  
patterns of a new environment.  
And so I must provide context for myself.  
I must repeat and reassure.  
I must ignore secondary voices in my head.  
I must allow myself to rest.  
I must remember my history.

If I can do these things, I can turn the island into a home.



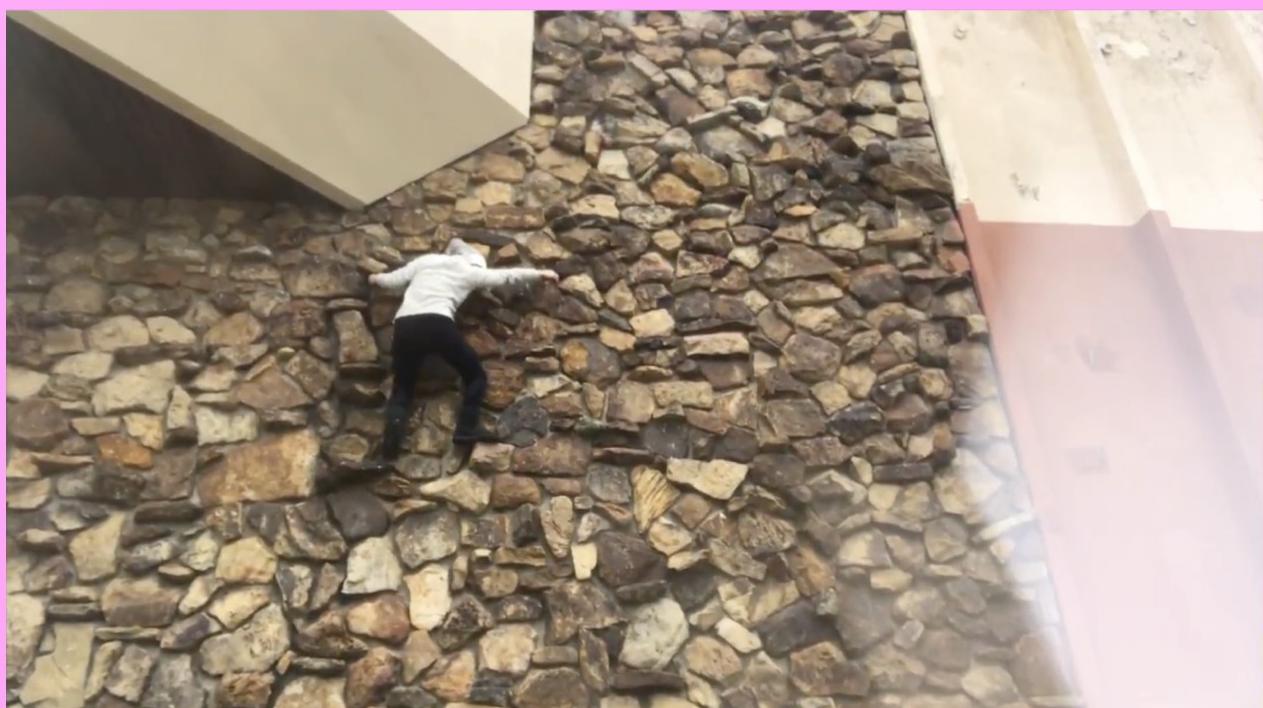
# Danielle

B. 1986, NEW JERSEY

LIVES + WORKS: MASSACHUSETTS

SHE/HER/HERS

I am an interdisciplinary artist whose work explores the social, biological, and spiritual dimensions of embodiment. My practice exists at the intersection of movement, dance, and sport through performance, video, photography, and mark-making. As a former competitive USFSA figure skater, I interrogate the nature of aesthetic sports (ballet, figure skating, gymnastics, cheerleading, synchronized swimming, etc.) through feminist and anti-capitalist lenses. Informed by my current practice as a yoga instructor, I create work that attempts to reconcile biological anatomy with mysticism and spirituality. I investigate themes of myth, neuroscience, trauma, language, and coercion within capitalist and patriarchal frameworks as I seek to examine the invisible social structures, mental models, and energies that shape our embodied perspective.





"POST-APOCALYPTIC GIRLS JUST WANT TO HAVE FUN," 2020, DIGITAL VIDEO,  
5 MIN 14 SEC



This piece was created during the pandemic lockdowns. One part was filmed while waiting in a line outside to get into a grocery store. I noticed a closed retail space with a rock edifice and wandered over to covertly record myself scaling the exterior. Another part was made during a long aimless drive in which I found a closed and abandoned school. I wandered around and inside the building and then recorded myself exploring the empty playground. In both parts of this video, I am behind and in front of the camera. I am surveilling and documenting myself for myself. It felt like a post-apocalyptic dream space, a layered history of the present and imaginary future after the demise of capitalism. In keeping with my training as a competitive athlete, I repeat movements over and over, aspiring for an impossible perfectionism of improvisatory play.

# A=ON GINSBERG

B. 1993, BALTIMORE, MD

LIVES + WORKS: BALTIMORE, MD

EY/EM/EIR

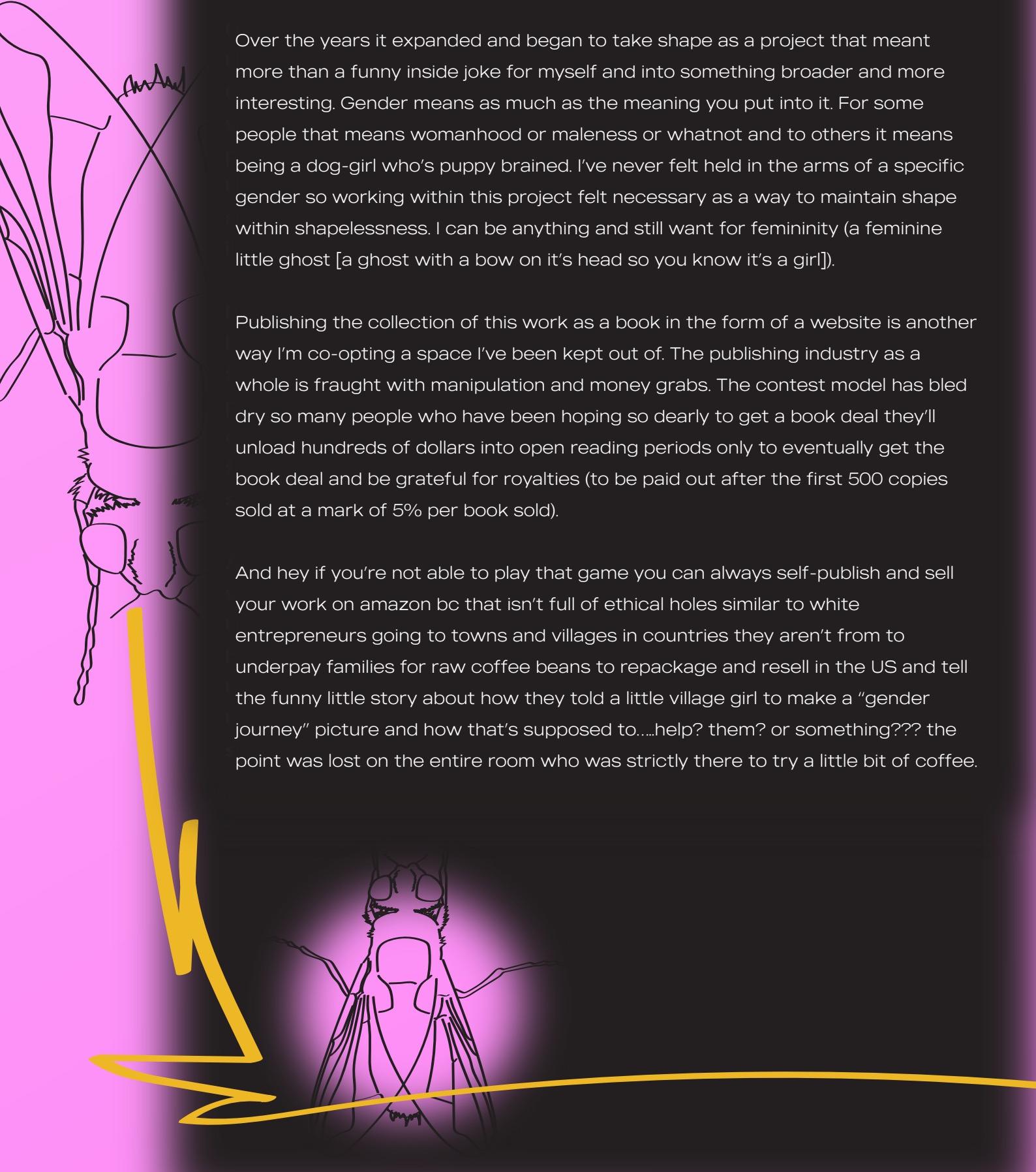
I am a transfeminine writer and performer, a Taurus, a barista, a bartender, and a bitch.

"IN WHICH I TRANSITION," 2021, COLLECTION OF POETIC  
VIGNETTES ON WEBSITE, WHICH WILL EXIST UNTIL THE ARTIST  
DECIDES TO TAKE IT DOWN.

## POEM IN WHICH I, AND THE STATE, TRANSITION INTO PERSONHOOD

If you grant a body agency, does it become an agent? If the body takes action, is it an actor, is it on the stage? I know I have a body that's endpoint is blurred, and that there is movement within me, and that movement moves me too. The state is a structure that changes shape depending on who looks at it. My body is a structure that changes shape depending on who looks at me. I've been told I have agency, but over what? This body moves and the state moves away from it; the position I'm affixed to is at the center of what I wish to escape. Another man at a bar calls me brother until the glaciers melt, and the polar bears are dying, and I am dying too, and there is nothing I can do to stop the state from affixing action against the Other. I know bodies have agency, but does that only apply





These poems all stem from one of the most ridiculous forums I got to be a part of where a coffee distributor was saying they were telling the children (assumed girls?) in the village they were buying the coffee at to make a "gender journey" chart. I thought the idea of a "gender journey" chart was really funny so I decided to write a series of poems where I document the various things I would transition into.

Over the years it expanded and began to take shape as a project that meant more than a funny inside joke for myself and into something broader and more interesting. Gender means as much as the meaning you put into it. For some people that means womanhood or maleness or whatnot and to others it means being a dog-girl who's puppy brained. I've never felt held in the arms of a specific gender so working within this project felt necessary as a way to maintain shape within shapelessness. I can be anything and still want for femininity (a feminine little ghost [a ghost with a bow on its head so you know it's a girl]).

Publishing the collection of this work as a book in the form of a website is another way I'm co-opting a space I've been kept out of. The publishing industry as a whole is fraught with manipulation and money grabs. The contest model has bled dry so many people who have been hoping so dearly to get a book deal they'll unload hundreds of dollars into open reading periods only to eventually get the book deal and be grateful for royalties (to be paid out after the first 500 copies sold at a mark of 5% per book sold).

And hey if you're not able to play that game you can always self-publish and sell your work on amazon bc that isn't full of ethical holes similar to white entrepreneurs going to towns and villages in countries they aren't from to underpay families for raw coffee beans to repackage and resell in the US and tell the funny little story about how they told a little village girl to make a "gender journey" picture and how that's supposed to....help? them? or something??? the point was lost on the entire room who was strictly there to try a little bit of coffee.

janet  
loren  
hill

B. 1991, WASHINGTON  
LIVES + WORKS: NEW YORK  
SHE/HER/HERS

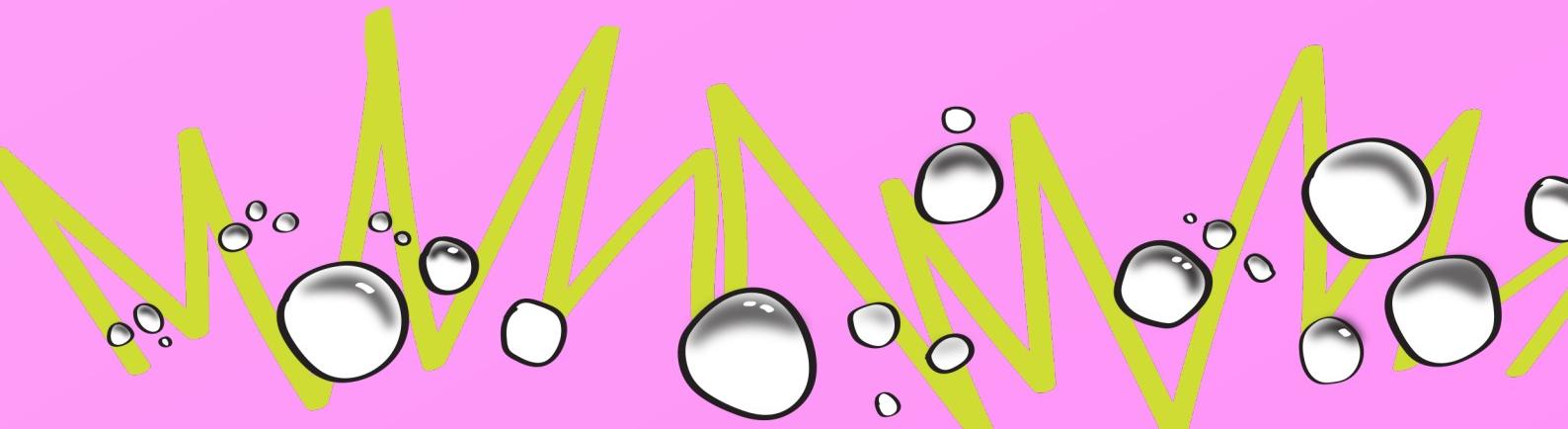
Through installation, video and hybrid object-paintings, I purposefully use textile techniques like weaving, sewing, knitting, crochet and coiling for their use by feminist and queer activist groups, innate sensuality, and effectiveness as storytelling and memory-conjuring devices. Throughout all of my work, I am preoccupied with the unseen forces that mold who we are, who we pretend to be and what "buying in" to these narratives might restrict within ourselves. I see painting's historical and present role in perpetuating narratives and manipulating where our eyes look as a framework to subvert. Exaggerating the absurd notions of a "neutral disembodied eye" or the fallacy of a voyeuristic truth, the work is concerned with the consequences of our socialization and especially with what harm might occur when we let these learned lenses fall back into our peripheral vision.

## PARACHUTE GAMES: 6 FEET ENOUGH TO SEE, 2021, DIGITAL VIDEO, 9 MIN 28 SEC



During the pandemic, I have been making parachutes. Returning to my memories of playing the "parachute game" (an activity meant to cultivate "teamwork" within small children or sometimes even used in corporate "team building" events) I am questioning how we tend to think of teamwork as being purely positive. But sometimes teamwork is sinister. It can be found in "norm policing", "gate-keeping" and polarization. It can also be found in propaganda, nationalism and mob-mentality. We see collective action as an opportunity for revolution and re-imagination with the Black Lives Matter movement or fear and hate spread through groups like the Proud Boys. The dire consequences of "teamwork" (positive and negative) feel potent during this time.

I'm interested in unpacking and complicating the complicity of teamwork through these parachutes. It's my hope that they could speak to how we are always involved in collective action and how those actions have severe ripple effects that demand critical awareness and reflection. I'm thinking about all the ways that we are socialized to participate in our society and do not consider how it perpetuates systems of oppression. I'd like to make visible what that collective action holds up and also what it could tear down.



# RUDOLF

B. 1984, MASSACHUSETTS  
LIVES + WORKS: CHICAGO  
HE/THEY



I am an interdisciplinary artist, educator, and curator. My work investigates alienated embodiment as a product of state capitalism. Informed by speculative realism and anarchist theory, I explore the imaginary as a site for posthuman and postcapitalist narratives. Drawing on interior decoration, film, and internet aesthetics, I create ambiguous and surreal works at the intersection of reality, fantasy, and possibility.



# LiNGENS

## HOW TO CARE FOR A PLANT, 2021, DIGITAL VIDEO, 5 MIN 51 SEC

When the pandemic began, the Imaginary Collective had already started planning for our second exhibition. The danger and new restrictions of covid lockdown made our previous exhibition plan unfeasible. Furthermore, it felt like an exhibition during covid should respond to the circumstances of the moment. The idea of having a show in many locations, in which each artist could choose a space that was safe and accessible to them seemed most appropriate. Not all members of the collective felt able to participate, but most from our last show exhibited and a few new artists joined.

In one sense, nature has been the only place people can safely go during many stages of pandemic lockdowns, in another, covid often keeps people indoors and restricted from occupying natural spaces. Viruses like covid have become increasingly common due to climate change and industrial disruption to natural space. Regardless of precisely how covid originated, nature is a social construction and the pandemic and the suffering it is causing are symptoms of a world besieged by capitalist extraction and necropolitical constructivism.

My contribution to the show consists of a video work that incorporated the creation of a series of mixed media sculptures I placed onto the manicured lawns and shrubbery of corporate campuses. I scouted some locations and installed the sculptures over a weekend when the buildings were closed. Documentation of the installations were then incorporated into the video work, which juxtaposes an absurdist instructional video with a kind of terrorist video and conspiracy theory about how Cubism was a biological weapon.



# Alejandro

B. 1987, TEXAS

LIVES + WORKS: TUCSON, AZ

HE/HIM/HIS

My most recent work brings to light a number of topics that not only reflect my own humanity as a Mexican-American, but a wider range of borderland, Latinx, and contemporary societal issues.

I draw my inspiration from many Chicanx activists and two-dimensional artists that have addressed and propelled issues of identity, repression, civil rights, immigration, and cultural misconceptions to a broader audience.

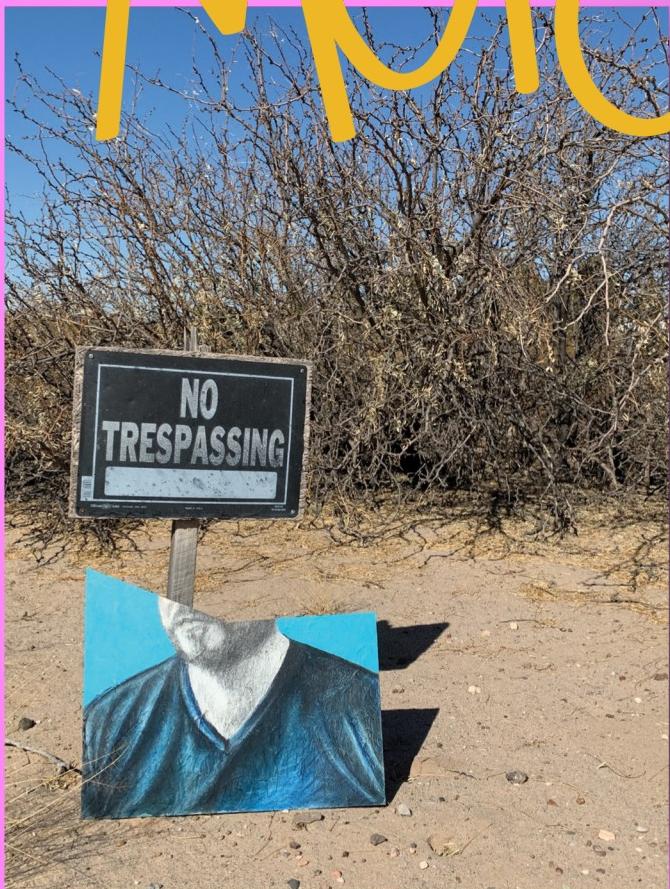
Coming from Brownsville, TX, along the U.S./Mexico border, I often think about the conflict and merging of two cultures. My conceptual ideas point out the struggles and dangers of the assimilation process, which can be seen as erasure of history, heritage, and culture.

On a broader note, I explore and investigate personal socio-political trepidations and use the figure as a vessel to address topics and urgencies that are most important to me.

"SOMEWHERE" 2020, ACRYLIC, GRAPHITE, PASTEL ON BISECTED PANEL,  
24" X 18"

The concept of division has been prevalent in my work since 2016 and used as a visualization and metaphor for my Mexican-American identity. I find myself in a transitional period, that is perhaps indefinite, and somewhere between physical, invisible, and cultural spaces. This work was designed to mirror an existence between conflicting spaces of heritage and nationality; somewhere stretched across the borderlands, where I seek acceptance and belonging.

# Macias



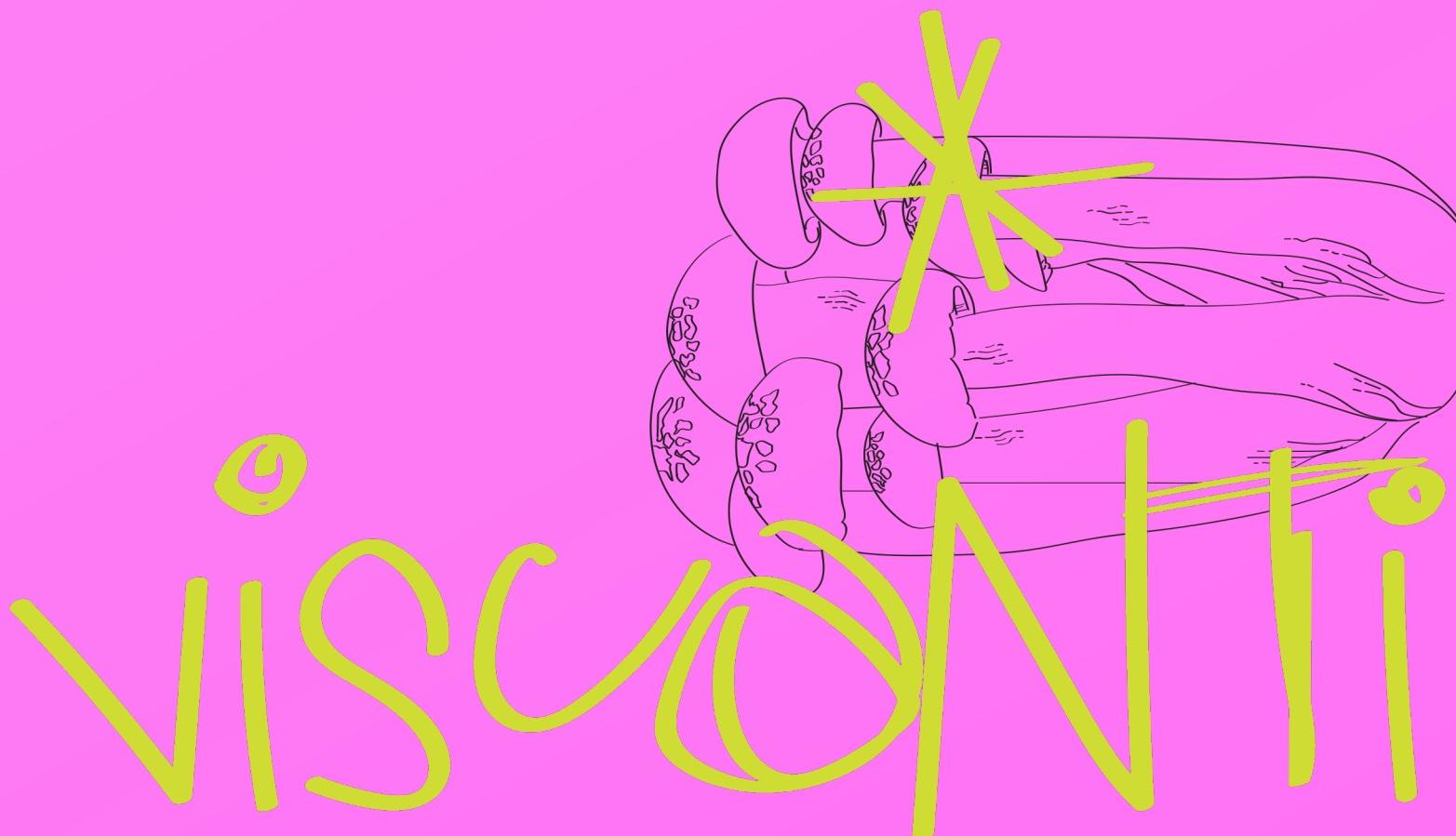
# SABO

B. 1985, SÃO PAULO, BRAZIL

LIVES + WORKS: WESTERN MASSACHUSETTS

HE/THEY

I am a photographer and new media artist whose works focus on glitch, process-based disruptions, and speculative fictions in order to redefine imaging practices for the post-digital era. My work explores how media practices have become absorbed by digital processes, hybridized media, online networks, and machine intelligence—technologies that have also enabled apparatuses for social conditioning, mass surveillance, and necropolitics. My goal is to depict the plight of the subject in the face of ecological turbulence driven by systems designed to fail and malfunction.



NECROPOLIS, 2021, AUGMENTED REALITY FILTER, DIGITAL PHOTOGRAPHS AND VIDEOS, FEATURING DESIGNS BY DANIEL VASCONCELOS



/// death rules everything around me

(NECROPOLIS is one of the many spectral cities that gathers the souls of those that are passing. The living are not allowed inside these cities, but there is an exception in place for a select few. These select few are permitted to witness one of many bordering Lobbies, where fresh souls await their moment of transit.)

/// there are 3 modes to this augmented reality filter

1 > WITNESS (front camera) -

This is you as you wander the NECROPOLIS. Select one of six face tattoos as your mark. The mark designates you as a witness and, as such, you are authorized to traverse the NECROPOLIS. Face marks designed by São Paulo based digital artist Daniel Vasconcelos.

2 > LOBBY (rear camera) -

Avatars of passing spirits await their moment of transit, avatars are anonymized per infosec protocol.

3 > DEATH TUNNEL (front camera)

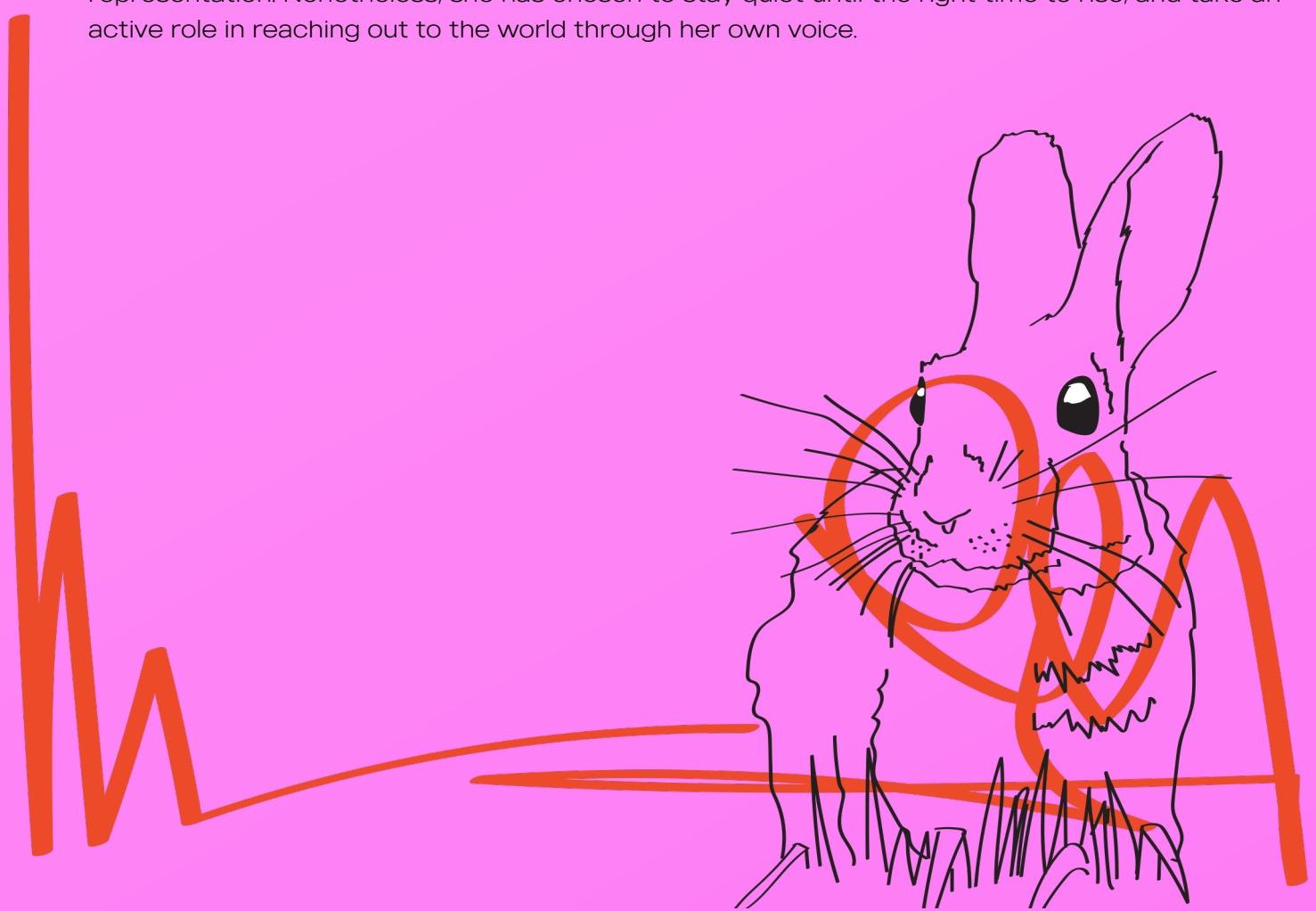
This is the spectral infrastructure that will guide your passage to the other realm.

# SAFARANI

B. 1990, IRAN

LIVES + WORKS: MASSACHUSETTS  
SHE/HER/HERS

Our artworks are manifestations of our ever-evolving exploration of identity. Through our portraits of each other, we portray a woman's voyage through life that has taught her to turn every battle into an opportunity for self-knowledge and strength. These are depictions of a woman, who when facing hardship and suffering in life, tries to appease and listen to her inner voice and make her inner universe less affected by the reality of an ugly world outside. Her choice of being dominated by her own self and covered in a buffer of a world of her own making has made her strong, resilient, intelligent and thoughtful. Through any look that she gives to the audience she opens a window for the viewer to discover her inner universe. Her gaze penetrates through and shows a glimpse of her inner beauty with a concise, complex and rich representation. Nonetheless, she has chosen to stay quiet until the right time to rise, and take an active role in reaching out to the world through her own voice.



# SISTERS



May the honest glory lighten my bedroom.

SPRINKLE OF LIGHT, 2020, DIGITAL VIDEO PROJECTION, 1 MIN 49 SEC

May the honest glory lighten my bedroom and the wind breathes out the aroma of the trees. May the breeze moderate the heavy aroma trapped into the trees and wash away the chaos. May nature sprinkle light through windows and the darkness and coldness rush to run away.

Then, let's rest for a while and dream of dancing together joyfully between the trees and clear our unconscious mind of any blurry facts. And then waking up at a festive sunset with a smile that deeply reflects goodness, shouting out that "everything" is just better than before.

poem by Bahareh Safarani



"To be truly visionary we have to root our imagination in our concrete reality while simultaneously imagining possibilities beyond that reality."

bell hooks

